The EDISON KINETOGRAM

VOL. 2 London Edition, March 15, 1911 No. 11

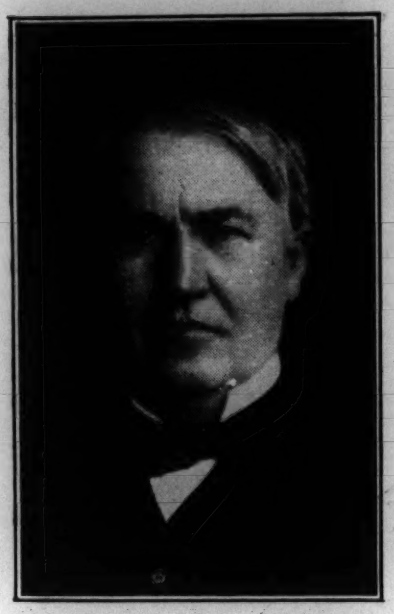
SCENE FROM

THE DOCTOR

FILM No. 6747

EDISON FILMS TO BE RELEASED on Apr. 1st, 5th, 8th, 12th & 15th, 1911

Vol. 2. MARCH 15, 1911. No. 11



THOMAS A. EDISON, to whom the world owes the Moving Picture Idea.

Edison Kinetogram

A Semi-Monthly Bulletin of Moving Picture News, with the emphasis on Edison Films and Kinetoscopes.

Published by THE EDISON MANUFACTURING COMPANY, Ltd., Edison Works, Willesden Junction, London, N.W.

The Phenomenal Success of "The Red Cross Seal"

NEVER in the history of the "Silent Drama" has a film been produced that has so stirred the interest of trade, press and public alike, or that has met with such widespread, unqualified approval, as has the now celebrated Edison dramatic-educational release of February 18th—"THE RED CROSS SEAL." Its success is absolutely without a parallel in film history. The pages of this and many succeeding volumes of the KINETOGRAM could be filled from cover to cover with the encomiums of praise that have been lavished upon the subject by the daily papers of the country, by exchanges and exhibitors, by organisations founded for humanitarian purposes, by civic associations and public spirited individuals.

The newspapers of the country, laying aside, for the moment at least, their unreasoning prejudice against the motion picture, vied with one another in dilating in news and editorial columns upon the educational value of the film, civic officials and organisations, spurred into activity by the efforts of the Anti-Tuberculosis Workers and by the Exchanges and Exhibitors, hastened to lend their enthusiastic endorsement.

Luckily for the permanence of such a change of heart they will find many more "Edisons" of the same superior quality as "THE RED CROSS SEAL"—*clean* films that tell a *clean* story, and that are distinguished by intelligent *Edison* acting, superb *Edison* production and incomparable *Edison* photography.

EDISON FILMS

To be released on Apr. 1st, 5th, 8th, 12th & 15th, 1911

Edison Film No. 6744 **Copyrighted, January, 1911** **Released, April 1, 1911**

Code, VONKJES **Approx. Length, 995 feet**

The Try-Out

(COMEDY)

THIS unusual story carries us into the world theatrical, and shows some of the inner workings of that world and the struggle of those whose ambitions lie within its realms and whose livelihood depends upon its peculiar business conditions.

There is a young actor who finds himself out of an engagement and who is persuaded by a quondam friend to try a vaudeville playlet which he has written. Our hero invests his money in scenery and other paraphernalia and engages a leading lady after much trial and tribulation, for he cannot pay a very magnificent salary. The scene in the dramatic agent's office, where he finally secures the ambitious little girl to whom glory is more than ready money, is wonderfully true to life and to the actual conditions that exist.

The next set is the rehearsal under the direction of the author of the playlet, which is comic in the extreme, as neither of the two young people play the parts according to the author's somewhat emotional ideas. Then comes the real struggle for our hero to obtain a footing. He must have the necessary try out, a trial week in a small out-of-town theatre to prove the value of his new act. Another naturalistic touch is given to the story by the scene in which he finally corrals the much desired week. Then follows the first day, the preparation on the stage of the theatre, the scorn of property men, scenic carpenters, etc., for the new actors, and finally the opening performance.

The act does not go very well, as it is far from brilliant. The audience is very much bored, so much so that in despair the manager rushes back from the front of the house, rings down the curtain and

invites the young people to pack up their things and depart without ceremony. There are two scenes, in the respective dressing rooms of the young people, which follow and which show their despair at this dashing of their wild hopes of fame and fortune. But being PLAYERS, really and truly, they are not downcast for very long. There is a silver lining to every player's cloud and these two young people immediately find it.

They decide that the act which proved so bad as played seriously would be very funny if they produced it in the broadly burlesque fashion, and plucking victory from disaster, they rearrange the act and appear before the same audience (having persuaded the manager to their point of view) and score, this time, a brilliant success. And in the meantime out of their joint trials and tribulations a little love story has grown, and they find that the try out has been a success for them in more ways than one.

It is a comedy, but the little touches of pathos and pure humanity that are mixed through it should make it doubly appealing; and with its inner workings of the vaudeville world and the beautiful playing by the company engaged in its presentation, there is little doubt of its warm welcome by audiences everywhere.

Edison Film No. 6745 **Copyrighted, February, 1911** **Released, April 5, 1911**
Code, VONNISSEN **Approx. Length, 975 feet**

Bumptious as Romeo

(COMEDY)

BUMPTIOUS attends a theatrical performance which meets with his disapproval. When the curtain falls on the first act Bumptious leaves the theatre in disgust, much to the discomfort of those seated in the same row, and to the embarrassment of a young lady in the row in front of him whose coiffure gets entangled in his waistcoat button—an amusing incident, not on the programme.

Stirred to action by the mediocrity of the performance, Bumptious decides to organize a dramatic club in order to show the world how to act upon the stage. He selects "Romeo and Juliet" with which to display his talent as an actor, and together with his friends he rehearses faithfully, coaching each one in the parts which he assigned to them.

When all is in readiness he books a night at the Town Hall to give the performance. His friends turn out en masse to see him act; but acting is not such an easy matter as it appears to be, and Bumptious finds this out very quickly when everything seems to go wrong.

The climax of a number of mishaps is reached in the famous balcony scene while he is making ardent love to the fair *Juliet;* the entire castle collapses and falls upon him, to the delight and edification of the boys in the gallery. It becomes painfully evident to the audience that Bumptious is not a howling success as an actor, and accordingly they depart after the second act leaving the theatre empty.

In the meantime Bumptious is having trouble back of the curtain upbraiding the stage hands for their negligence, almost getting into a row over it. Looking through the peep-hole in the curtain he makes the discovery that the theatre is empty. This brings him to his senses and he hurries home, where he destroys his play-book and demolishes the bust of Shakespeare, vowing never to act again.

Edison Film No. 6746 **Copyrighted, February, 1911** **Released, April 5, 1911**

Code, VONONES **Approx. Length, 990 feet**

Selling Old Master

By Martha Young

(DRAMA)

THERE is a smile and a tear for the spectator in almost every foot of this sweet story, whose simple, unaffected sentiment goes straight to the heart.

Its beginning introduces us into a beautiful old Southern home, the kind you read about. The time is the present and the circumstances are familiar in all parts of the country. A mortgage upon the old place is being foreclosed, and the lawyer for the estate tells the "Old Master" that the home so long occupied by his family is their's no more. "Old Master" is not very strong, and the news is too much for his delicate health and results in his death, quiet but sudden; a death which leaves his young daughter, a girl in her teens, in charge of two old darkies, relics of the old slavery days. After the sale of the old home the girl is sent to New York, and we see her trying to make her way by teaching music. After some time the negroes also drift to the great city, not knowing that their "Little Missy" is there also.

The girl gives music lessons to the child of a wealthy family, and there is a young man in the family. The result of this circumstance can easily be guessed, and how the result comes about is told in a pretty, mischievous scene. Then we see the old darkies in New York, without work and with very little money left.

One day, in passing an auction room, they see an announcement of the sale of the Southern furniture from an old

Virginia home and they recognize some of the heirlooms from the well-loved house. They enter and find the portrait of "Old Master" about to be sold to a saloon keeper who runs the old "Southern Planter's" saloon. With their last money, and by dint of much persuasion, they succeed in buying it from him, although he outbids them, and they then find themselves upon the street, without money and without means of support, but in possession of the treasured oil painting—a devotion to art that is pathetic as well as humorous. The pathetic side of it strikes them very strongly as they realize their situation, particularly when an officer of the law invites them to move on, as they are attracting a crowd.

At this moment two young people in an automobile see something transpiring upon the sidewalk about a portrait, the face of which is strangely familiar. In another instant the automobile has stopped and in a few seconds more the girl kneels, clasping the portrait in her arms, to the astonishment of its dusky possessors. Of course she takes them home with her to the new house, and of course "Old Master" occupies a prominent place above the mantel in the new establishment, while the old darkies become the faithful servitors of "Little Missy," as they were of "Old Master."

The story is full of atmosphere, and is exquisitely played by actors who bring out all the humorous as well as the human qualities and pathos of the story.

Edison Film No. 6747 **Copyrighted, February, 1911** **Released, April 8, 1911**

Code, VONTEWATER **Approx. Length, 1000 feet**

The Doctor

(DRAMA)

NO picture of a type such as this can pass before the eye of the gazer without a pull of the heart chord, a moisture of the eye and a great big lump stealing up through the throat. It is one of those simple heart stories that lift one to better things in life. Not alone has the Edison Company produced a beautiful picture in this, but they have also reproduced a world famous painting —"The Doctor," by Mr. Luke Fildes, R.A., of England. In the latter part of this silent drama is shown to the smallest detail the exact reproduction of that famous painting, which is now hung in Tate's Gallery, London, and which won its painter universal fame.

Around this painting has been woven a sweet love story which opens in the firelight glow when the famous specialist,

Doctor Gray, bends lovingly over the hand of his lady love and wins her consent to their union. Though there is quite a difference between their ages, yet the sweet little lady knows, when she looks into his eyes, that she is placing her life in strong, tender hands and that all will be well with her.

Suddenly the spectator is confronted with a sharp contrast to this tender scene of love and happiness, in a view of one in which sorrow and anguish prevail. We are shown a simple, humble home with father and mother watching the life tide ebb away from their darling child, lying upon a poor, improvised cot before them. In desperation the father goes forth to seek Doctor Gray, the famous specialist, and begs him to come and save this little life.

This, by chance, transpires upon the night on which Doctor Gray's wedding is to be announced, and he is all dressed to leave when the heartbroken father makes his appeal for aid. It isn't money or fame that wins the doctor over to his duty, but pure, human sympathy; and he goes to the humble home to fight with death while his sweetheart is watching and waiting for him to come to the gay reception at her home. At last news comes to her that he will be unable to attend. Her pride is struck to the quick and, wounded in her heart, she determines to go herself and see why she is thus forgotten in the hour of her greatest happiness. She goes and sees why she has been forgotten, and her heart goes out to the great, noble man who has won the fight and who has saved the little child's life.

This picture will stand the test of the best in the land, and is one of the strongest heart appeals that has ever been presented to the motion picture world by any company.

Edison Film No. 6743 **Copyrighted February, 1911** **Released, April 12, 1911**

Code, VOOGD **Approx. Length, 1000 feet**

Two Valentines

(COMEDY)

HERE we have a typical New York uptown boarding house with the usual mixture of nationalities and dispositions. The central figures of this particular boarding house, and the principal characters in the story, are two Americans, a young man and a young girl, who are deeply in love but unfortunately so very bashful that they are almost too timid to speak to each other. As St. Valentine's day approaches they both see a way to declare their senti-

ments by sending each other a beautiful valentine, but in doing this they are unfortunate, inasmuch as they select two valentines which are identical in appearance and read exactly alike as follows :

"My Valentine, I love you,
Your Sweetheart I would be ;
But send back this tender token,
If you will not marry me."

Upon receiving the valentines each is under the impression that the valentine has been returned and the tender overture of affection rejected. This is more than they can bear and they sadly leave the boarding house, which has no more charm for either of them. By some strange coincidence they find themselves side by side in a street car. Coming face to face suddenly, a jolt of the car causes both valentines to drop and an explanation follows, with the result that they come to an understanding and joyfully return to the boarding house, where they are greeted vociferously and discreetly left alone. The two heads, very close together, are finally obscured by a vision of the two valentines coming from the side and joining as one.

This comedy film is full of human touches, many laughs and a few tugs at the heart strings which make it the more enjoyable. It introduces some novelties and, taking it all in all, it is rather unique.

Edison Film No. 6749 **Copyrighted, February, 1911** **Released, April 12, 1911**
Code, VOORALSNOG **Approx. Length, 990 feet**

His First Commission

A Story of Abraham Lincoln

(DRAMA)

THIS is one of the most exquisitely appealing stories of the month, and one which every small boy and most of the grown-ups will long remember and cherish for its combined qualities of humor and pathos. It carries us back to the time when Abraham Lincoln was President and shows us a little, homely incident which indicates a side of his character not so well known or so much noted among the sterner beauties and deeds of his presidency.

In the first scene he awards a young private for exceptional deeds of valor, by giving him a commission as Lieutenant. This scene is watched by his little son Tad, who, after a ceremony, demands that a commission be bestowed upon him. In jest Lincoln writes out an informal commission, making the boy a Lieutenant of the United States Army, and it is duly signed by the Secretary of War and given to the boy. The latter has a small uniform made and proceeds

to recruit an army from the servants of the White House. The colored cook, the footman and the maid are all enrolled, after which he proceeds to relieve the sentries on duty about the White House grounds with his newly acquired forces. When they object he shows them his commission, and as it is signed by the President they have nothing to do but obey.

There is one private whose wife is ill and who would like to go and see her, but whose commanding officer tells him that he must report for duty and stay by the post. This soldier is one whom Tad personally relieves, his army having deserted him after being left on other posts. The private demurs at the command to leave his post, but being shown the commission, he finally accepts the situation and goes to visit his little wife. Of course his absence is noted and he is arrested, and it would go hard with him but that he tells the story of the President's son and of his being commanded to leave. On this plea he is brought before the President, where the officer of the day, having noticed the post vacant and the boy guarding it, substantiates the private's story.

Then the President understands the situation, and after a thoughtful moment leaves the rest of the company and, taking the sentry with him, repairs to the grounds. There, wandering wearily up and down, half asleep, is poor little Tad carrying the heavy musket, from the weight of which his arms are sore and aching. When he sees the President he salutes in a very sleepy manner, and then falls asleep standing up against the tall figure of his father. The President bends gently and takes up the little figure in his arms, and then, motioning the sentry back to his post with a few words of caution for the future, he takes the sleeping boy back to the White House.

The thousands who already love Lincoln will be glad of this film as a little side light upon the most human side of his wonderful character.

Edison Film No. 6750 **Copyrighted, February, 1911** **Released, April 15, 1911**
Code, VOORARM **Approx. Length, 1000 feet**

The Rajah

FROM THE PLAY BY WILLIAM YOUNG
(DRAMA)

AS its title indicates, this is a film version of the popular English play. It is the story of an unemotional young English officer, Hugh Wyncot, whose languor, however, is really a mask which covers a character full of quiet determination, decision and promptness to act when occasion requires.

At the opening of the story he is in India and has been left a fortune and the guardianship of a young woman. The latter resents the idea of a stranger and a young man being appointed as her protector and resolves, upon his arrival in England, to teach him that his rights are legal only.

When he does arrive he finds that the estate has been badly managed and that the mines, which are one of the chief sources of income, are in a practical state of seige; the men being on strike and under the leadership of an ex-convict, by the name of Cragin. Wyncot reads their written demands and promises to *think* about them, much to the disgust of the girl who would like to have him take some more active measures to bring the strike to an end. Instead, however, he gets information from London as to the character of the leader of the men, and when the right time comes and he is confronted by them with threats, he discloses to the astonished workmen the information he has from the detective bureau in London. Of course they repudiate their leader and accept the fair arrangement of wages and work offered by their new employer.

This rather opens the girl's eyes to the real character of the man she has wronged in her thoughts, and when Cragin steals into the house with a loaded pistol, resolved to take revenge upon the man who had defeated his plans, she pleads with him and finally offers him free passage out of England to a new country and a chance to make a fresh start in life, if he will give up his murderous plan. In the middle of the interview Wyncot is heard returning and the man, Cragin, secrets himself behind the curtains. She writes a pass which she asks Wyncot to sign, and which he believes is for herself and is a further indication of her dissatisfaction with the state of affairs and with his guardianship.

But before he signs he hears a sound and stepping to the curtain, faces Cragin with the gun. True to his imperturbable calm, he walks to his desk in spite of the levelled revolver and takes from the drawer—not a pistol for his own defence, but a roll of bank notes. Then signing the pass and presenting it with the bank notes to Cragin, he invites him to leave the country. This generosity is too much for the ex-convict and he congratulates the girl upon her guardian and intimates that he may become more to her, an intimation which is apparently about to be fulfilled when the story ends.

This is one of the most lavishly mounted and staged productions which the Edison Company has yet shown, and is a proof that our producers are really setting the world's pace at the present time.

Historical

"Come, come," said Captain Kidd, approaching the centre of disturbance abaft the binnacle, "we can't be all day about the thing. What's the trouble? Can't you persuade the prisoner to walk the plank?" The grizzled old bo'sun shook his head despairingly. "No, captain," he said, "he absolutely refuses to be a part of the spectacle unless we guarantee him a percentage of the moving picture rights."—*London Globe*.

The Moving Picture Show

CHARLES PHILLIPS

Here in the keen electric pencil's trace
Of living light, the Play goes on; and scenes
The stage can never compass cross the screens
Of instantaneous action. Life has grace
Of something new again! A merrier pace!
Now pleasure, long denied the many, leans
With generous smile to folk of simple means;
The play, the plot, a laugh, a tear,—the chase!

Motion and light are here, all mimicry,
Flowing and flashing, voiceless, yet speaking clear
As vision in itself. The calciums sing
Their sure incessant monotone; the free
And ample scope of Nature, all is here
Caught in a net of light to cry, "The play's the thing!"

THROUGH THE POST

Messrs. Thompson & Metcalfe, Cinematograph Exhibitors, Electricians, etc., Armley Picture Hall, Armley, Leeds.

"Gentlemen,—I am in receipt of your favour of the 24th inst., and shall be pleased to receive a copy of your *Kinetogram* from time to time.

"Whilst writing you, allow me this opportunity of congratulating you upon the excellence of your films. For a considerable time now I have seldom selected a programme without including at least one of your subjects, and have always been highly satisfied with same.

"For quality of photography, high standard of acting, and elaborate staging, your pictures would be difficult to beat.

"I enclose herewith a copy of our current programme, which includes two of your pictures,viz.: 'The Cowpuncher's Glove' and 'His Mother's Thanksgiving,' and judging by the reception accorded them by to-night's audience, their inclusion in the programme is fully warranted.

"Wishing you continued success.—Yours faithfully (Signed)

"J. ARTHUR METCALFE,
Manager."

Mr. J. Rutter, Lemington-on-Tyne.

"I have pleasure in saying that my audiences at both my halls, Newburn-on-Tyne and Horden, are delighted with your film subjects, and I always have same when possible.— Yours respectfully."

Picture Palace, Whitehaven.

"Gentlemen,—My opinion and our audiences' is, that for plot, stage production and artistic acting, the 'Edison' Films cannot be beaten. When your dramatic pictures are on the sheet the utmost silence prevails from start to finish. This, with our patrons, means they are interested in the subject. Personally, I notice your plots are far above all others, away from the everlasting melodramatic of which we get so many. —I am, yours faithfully (Signed),

"JOHN WINTERBOTTOM,
Acting Mgr."

Baron Davies, Grand Electric Picture & Variety Palace, Newfield.

"I may say that we seldom have a programme without an Edison Film, and have always found them to take very well with our audience."

"Feb. 27, 1911."

Herbert Rogers, St. George's Hall, Belfast.

"I receive your *Kinetogram* regularly and wish its despatch to be continued. I recently wrote you a letter (unsolicited) speaking in eulogistic terms of your film products."

"Feb. 27, 1911."

The Premier Picture Co., Bourne House, The Avenue, Birtley, Durham.

"Without doubt your Films are received with as much applause as any on the market, they are hailed with pleasure, and we have one or two every week from our agents.

"Personally, I think the photography of your subjects are second to none and the subjects themselves are everything that could be wished for, and I am looking forward to having 'The Test of Friendship,' 'In the Days of Chivalry,' and 'The Link that Held,' etc., as described in your *Kinetogram* of Feb. 15. Wishing you every success."

"Feb. 28, 1911."

Mr. A. W. Lillington, Film Dept., 58, Britannia Road, Southsea.

"It is with great pleasure that the 'Edison Kinetogram' has now been enlarged and items of interest inserted. I notice that 'With Interest to Date' is a companion subject to 'With Bridges Burned.' I am sure it will draw the crowds. The young lady who takes the leading part is a great favourite locally. I always look forward to an EDISON every week, especially an excellent subject like this."

"March 3, 1911."

Mr. Jas. MacHarg, Tyne Picture Theatre, Wallsend-on-Tyne.

"I am pleased to say that your pictures always give satisfaction to ourselves and audiences, and we seldom miss them in our programmes. Your 'Kinetogram' is of great assistance to us, but our great difficulty is to get the subjects or make of films we fancy. We are at the Hiring Company's mercy, having to choose our films from a list which is very often made up of subjects that we care nothing for. With best wishes."

"March 4, 1911."

Mr. L. C. White, of Plymouth, writes :

"Glancing at your releases during 1911, I note that almost without exception that the films have been most successful. Of recent release, 'Eldora, the Fruit Girl,' was magnificent in acting, staging and plot.

"I have only one fault to find, and that is, that your leading actors absolutely refuse to take the curtain, let alone make a speech, to the repeated calls of the audience."

F. J. Cherry, Manager, Crown Picture Palace, New Cross Road, S.E.

"Many thanks for your letter of last week and the supply of programme stickers enclosed.

"'Edison' pictures are the one thing to please the audiences at this theatre, and never am I more pleased with my programme than when I have an 'Edison drama.'

"The *record week's business* was done since opening, not including Christmas week, on the occasions of us including in our show 'Pigs is Pigs' and the 'Red Cross Seal.'

"Last week was also a big week, for a finer picture was never shown than 'Eldora, the Fruit Girl,' and it drew crowds to the house every evening. 'A Family of Vegetarians' goes well with our crowds this week.

"Trusting you will keep me posted with your 'Kinetogram' as in the past."

"March 7, 1911."

Recent Edison Releases

A Complete Table from January 15th, 1911

		Feet Approx.
Jan. 18	Into the Jaws of Death (Dr.)	990
21	The Stolen Claim (Dr.)	1000
21	The Toymaker, The Doll and the Devil (Com.)	990
25	His Mother's Thanksgiving (Dr.)	995
25	Through the Clouds (Dr.)	1000
28	A Daughter of the Mines (Dr.)	995
Feb. 1	The Greater Love (Dr.)	1000
1	Arms and the Woman (Dr.)	975
4	The Cowpuncher's Glove (Dr.)	1000
8	The Winning of Miss Langdon (Com.-Dr.)	995
8	The Life of a Salmon (Ind.)	440
11	Amateur Night (Com.)	550
11	The Captain's Bride (Dr.)	1000
15	Old Silver Mine in Peru (Ed.)	250
15	A Mountain Maid (Com.-Dr.)	750
15	Pigs is Pigs (Com.)	1000
18	The Red Cross Seal (Dr. and Ed.)	1000
22	The Police Force N.Y. City (Descr.)	995
22	The Joke They Played on Bumptious (Com.)	990
25	Eldora, the Fruit Girl (Dr.)	1000
Mar. 1	A Family of Vegetarians (Com.)	990
1	The Romance of Hefty Burke (Dr.)	1000
4	In the Days of Chivalry (Dr.)	1000
8	Sleep, Gentle Sleep (Com.)	990
8	Fire Dept. of New York City (Descr.)	400
11	Western Night (Com.)	600
11	The Test of Friendship (Dr.)	1000
15	The Gardener's Ladder (Com.)	700
15	The Link that Held (Dr.)	960

The comments of the trade and press on succeeding pages will prove what you missed if any of the films in the above list escaped you. Why not place a standing order for all Edison Films and avoid a repetition?

More Press Comments on "The Red Cross Seal" and "The Man Who Learned"

"Evening Standard, Feb. 18, 1911.

A Remarkable Film.

The motion picture is playing an important part in the crusade against consumption. A film which is descriptive of tuberculosis homes and the insanitary conditions under which the disease is conveyed to human beings is being exhibited at the various cinematograph theatres throughout the country.

The picture, which is 1000 ft. in length, has been viewed by prominent medical men in London, who are convinced that it is likely to prove of great utility in bringing home to the masses the necessity for sanitary reform. The film faithfully depicts the squalid conditions that prevail in every large city; the interior and exterior of tenement dwellings being shown where the tuberculous germs are hatched and spread through the accumulation of dirt and absence of sunlight.

By means of this picture hygienic instruction is provided in a most interesting and palatable form. The subject is presented in a strong dramatic story.

Another interesting film has been produced in co-operation with the New York Milk Committee. The picture deals with the old-fashioned unhygienic methods of milk delivery, and concludes by showing the up-to-date cowsheds, in which the animals are continually sprayed and cleaned with vacuum cleaners before being milked.

"The Red Cross Seal" is the title of the film which the Edison Manufacturing Company, with the joint co-operation of the National Association for the Prevention of Tuberculosis and the American National Red Cross Society are producing this week.

The presentation of scientific subjects, especially those touching the common life, are undoubtedly of immense importance, and their exhibition in the picture theatres of every large city is to be encouraged.

"Nursing Times," Feb. 18, 1911.

Living Pictures in Health Crusade.

Now that the cinematograph shows are fairly established among us, the many good purposes to which they can be applied are being recognised. The first idea of giving amusement and pleasure is still predominant, but a wider field has been opened up—viz., that of education. The promoters of these shows soon found out that the public is eager for instruction in matters of human interest, and that in their films lay the most acceptable way of giving this instruction. Therefore, living scenes from the daily life of other nations and other races were brought before their audiences; little-known occupations and processes of manufacture were shown in all their detail, and now the enterprising Edison Manufacturing Company have opened up yet another field which we might almost call that of preventive medicine. At any rate, it is one that should strongly appeal to nurses, for the aim is to give instruction to the general public in the matter of health. The series of films, "The Red Cross Seal" deals with the crusade against tuberculosis, which is being so efficiently carried out in New York. They are not of a technical character, but arranged to reach the minds of the people and portray a story of human interest, bringing in pictures of a New York slum, the visiting nurse, the change effected by her visit—so great, indeed, that we marvel at all that the National Association for the Study and Prevention of Tuberculosis can do in that city.

Another series of films deals with the pure milk supply problem. The farm is first seen under the old *regime*—cows, milkers, pail cleaning, everything dirty and neglected; the old farmer deaf to all suggestions for cleaner and healthier ways of preparing and distributing milk; then the serious illness of the little grandson traced to the milk from his grandfather's farm. The gratitude of the old man for the recovery of the little one is shown on the visit of convalescence to the farm, where everything is new and hygenic—cows sprayed, brushed and washed; clean-suited milkers with clean hands; and the straining and bottling done by machinery, so that the milk is not handled at all.

These simple stories bring home to the audience most effectively the lessons of hygiene and health. Why should enterprising nurse lecturers not arrange for cinematograph pictures?

"Family Doctor," Feb. 25, 1911.

Animated Pictures and Consumption.

The first of this series of films, "The Red Cross Seal," is now being shown in advance to the British medical authorities and the British Press, and shortly these pictures will be shown at the leading exhibition places throughout the kingdom.

There is in this country urgent and pressing need for bringing the actual conditions of this fell disease right before the gaze of the people themselves, in order to stimulate them towards individually using their greatest efforts to eliminate consumption from our midst.

"Medical Times," March 4, 1911.

Cinematograph Crusade against Consumption.

A series of cinematograph pictures have been prepared by the Edison Manufacturing Co., Ltd., 25, Clerkenwell Road, with the object of showing how this popular form of entertainment may be used to educate the public in the prevention of tuberculosis. The pictures are shown in the United States and have met with the approval of the National Association for the Study and Prevention of Tuberculosis. They have been seen by various medical authorities in this country, and are shortly to be exhibited at a large number of public cinematograph halls in London and the principal towns in the country. The story they tell is taken from real life in a New York tenement house, and its moral is the value of fresh air and clean and healthy surroundings in the fight against consumption.

From the Antipodes

We cannot let this opportunity go without expressing to you how pleased we have been lately with the quality and subjects of your films. We cannot impress on you too strongly that good industrial films showing the large manufactories of America, also such highly educational films as "FRUIT GROWING, GRAND VALLEY, COLORADO," are very much appreciated by our patrons, and we look forward with pleasure to your future releases of such films.—*John Fuller & Sons, Wellington, New Zealand.*

THE CRITICS' PAGE

On which is shown, in the order of its release, a criticism on each Edison Film by some one of the several Reviewers for the Film and Dramatic Press.

The Cowpuncher's Glove

Here a rambling and rather incoherent plot is given distinction by the Edison settings, the Edison photography, the Edison acting, and by all those points of fine workmanship which have characterized recent Edison productions.—*The Nickelodeon.*

Life of a Salmon

Instructive and interesting scenes around the salmon fisheries at the mouth of the Frazier River are shown in this film.—*Dramatic Mirror.*

The Winning of Miss Langdon

A story by Richard Harding Davis is worked out in a commendable photo-play. * * * The photography is remarkably clear and the picture made a favorable impression upon the audience.—*Moving Picture World.*

Amateur Night

This is an old subject that has been done many times in the "slapstick" past, but this picture is different and will be appreciated by lovers of good farce-comedy.
—*Film Index.*

The Captain's Bride

In a film that is notable for its fine acting, stands out above all the rest the performance of the leading actress. * * * In the first place she was endowed by nature with just the right characteristics for the part, and, secondly, she brought skill and intelligence to the portrayal of it. Memory recalls many good performances of hers in the past, but none so good as this.—*The Nickelodeon.*

A Mountain Maid

A very pleasing comedy-drama with a delightful love story and a few interesting situations set amid some very pretty pastoral scenes.—*Film Index.*

Pigs is Pigs

Ellis Parker Butler's story presented in as graphic and lively a style as one could wish. The acting is excellent and brings out the laughable situations.—
Dramatic Mirror.

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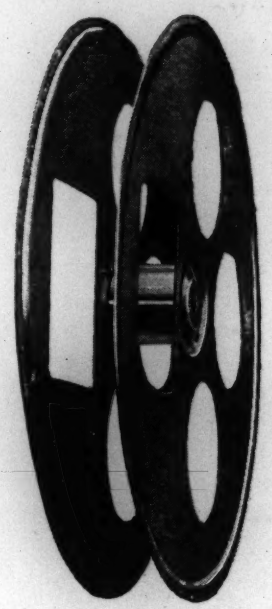

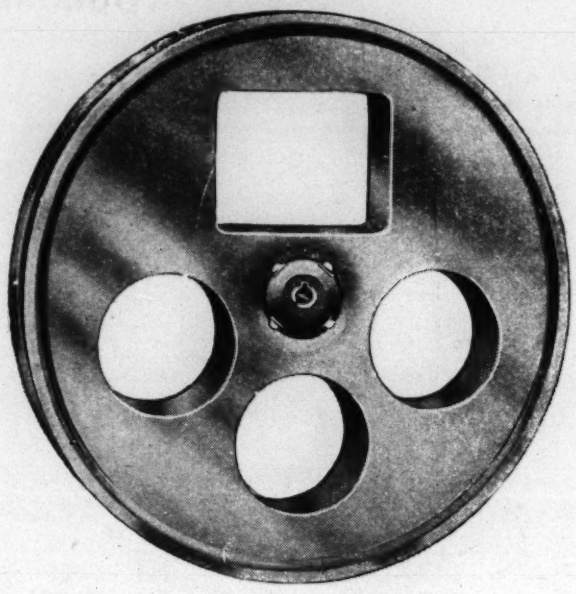

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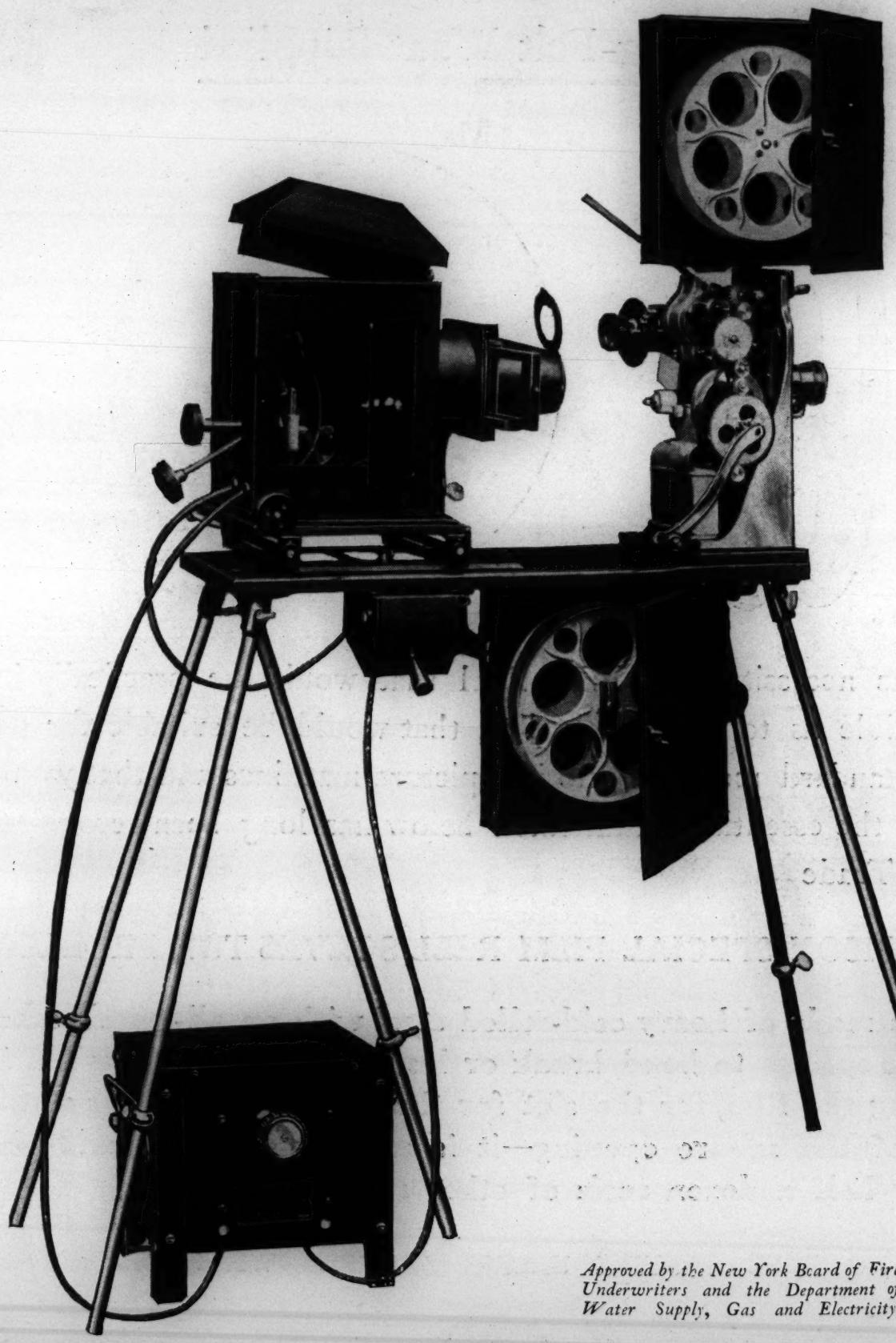

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